Diversely Popular Plays Brought Back to Town by Travelling Companies-Nearly All the Current Successes New Close to Their Ends-An Attractive Abundance of Diver-

version at the Various Vaudoville Houses. The week in theatricals has more than the usual number of interesting revivals of familiar plays. Thus at the American "The Mikado" will be brought forward by the Castle Square company. The Sullivan melodies should be sung excellently by the principals and chorus well-drilled organization, and there is a probability that the Gilbert humor will be adequately spoken. Grace Golden gets the op-portunity with the rôle of the heroine to demonstrate her abilities as a vocalist and actress. Joseph F. Sheehan' is sure to give the songe of the hero pleasingly. Lillian Swain, a recruit, is cast for one of the arch schoolgirls and Ruth White for the other. Oscar Girard is the Jap-anese monarch, Bessie Fairbairn the old maid, Raymond Hitchcock the executioner, and William G. Stewart and Charles Scribner the pair of solemn counsellors.

Minnie Maddern Flake comes back to the

Fifth Avenue just about a year after her trimuch there with "Tess of the D'Urbervilles." The intervening time has been spent by her in a tour with that play, which she now offers again to us with a company that is not the Eme as before, but quite as good. Frederic de Belleville is the libertine, Forrest Robinson the husband, and Mary Shaw the inebriate peasant. John Jack, Mary Barbour, and Wilfred North are retained. Mrs. Fiske will later produce Margaret Merington's free English translation of a German play.
We have had Henrik Ibsen's "Hedda Gab-

ler" in German, but will get it for the first time English next Wednesday afternoon at the Fifth Avenue. It is a domestic tragedy, in which the genius and the methods of the author are displayed powerfully. Elizabeth Rob ins is the promoter and principal actress in this exposition of Ibsenism. She was concerned in some London performances of the Norwegian playwright's works, and earned considerable distinction through them. She enacts the wife in "Hedda Gabler," and her associates are Leo Dietrichstein, Maida Craigen, Ernest Hastings, William Courtleigh, Ellen Cummens, and Mrs. Griffith. They seem to constitute an excellent cast.

The last five days of Agnes Sorma's engagement at the Irving Place are divided between Sardou and Shakespeare. German versions of Divorgens" and "The Taming of the Shrew are the works of the French and English authors in which she will enact the Cyprienn and the Katharine. After this she will go on Western tour, and, just before returning to Europe, act several times more in this city. On Saturday a new operetta entitled "The Little Lambs" will be brought out.

Maggie Cline is this week's visitor at Fourteenth Street in "Fun on the Pacific Mail." a farce based on the old-time "Overland Mail." The new version was made by Paul M. Potter for William H. Crane, who used it some years ago. In its present form it is permeated with vaudeville. The action is on board an ocean steamer, where a diversity of passengers are mingled, and are eventually thrown together One of the incidents of the voyage is a charity concert, and it is here that a variety show is interpolated. Miss Cline has a lot of new comic songs. Mme. Alexa is the prima donna of the company.

A reproduction of "East Lynne" is the bill at

the Grand Opera House. The cast names actors who should not fall to present the tearful old drama of elopement finely and in a manner to stand comparison with any of the many pre-

old drama of elopement linely and in a manner to stand comparison with any of the many previous companies that have played it. Nance O'Neill is the errant wife and Wilton Lackaye the tempter, while among the others are Rose Eytinge, McKee Rankin, Andrew Robson and Henry A. Weswer. They have been together in "East Lynne" a month or more, and therefore have become easy at their work.

Harlem gets at its opera house one of the newer musical farces or extravaganzas. It is called "The Ballet Girl" and bears the Rice brand. It was built up steadily in briskness and gayety during its term at the Manhattan and is said to have been further strengthened while in Boston later. It is an affair of frivolity, with women as risky as they are frisky, and the usual components of its type of show. There have been no changes of any account in the company during its absence.

The McNally farce, "The Widow Jones," is the provocative of laughter at the Columbus. It was regarded during an entire season at the Bijou as quite irresistible. It is now given by a Rice & Harris company. Flora Irwin plays the humorous widow who acquires a quasi husband against her will and becomes involved in many funny scrapes. This Miss Irwin, like her sister May, is an unctuous singer of negro ballads. The Columbus now has the whole east

May, is an unctuous singer of negro bal-The Columbus now has the whole east

sister May, is an unctuous singer of negro ballads. The Columbus now has the whole east
side practically to itself.

Elita Procor Otis has been playing Nancy
Sikes in the stare version of 'Oliver Twist'
during the past month. Now she is due at the
Star, THE SUN has described Miss Otis's performance as extremely vivid, forcible and effective, abounding in realism and calculated to
enthral the multitude. She is a brainy as well
as handsome actress. Her chief companion is
Charles Bar.on, whose Bill Sikes is a faithful
exposition of the Dickens creation.

At the Casino a revival of the third in its
series of annual reviews. 'In Gay New York,'
is the thing offered. The company for that
purpose is substantially the one which, headed
by Walter Jones, came into town recently for a
week, but it has been strengthened in several
rôles. At the end of to-morrow night's performance the actors who have been engaged in
"The Belle of New York" and who are now
bound for London will come on the stage and
some speeches will be made.

Beatrice Herford will give her humorous
monologues at the Waldorf-Astoria to-morrow
night. Miss Herford is an expert in characterlization.

A matinee on Tuesday at the Garden Theatre

Lation.

A matines on Tucsday at the Garden Theatre will raise money for the home building fund of the Woman's Press Club. William Faversham and Viola Allen will give a scene from "Pygmalion and Galatea," and other volunteers are Jean Gerardy, Minnie Duprey, Lotta Linthicum, George Allison, the Cantata Club, and a cast to play "The Raspberry Shrub." Vaudeville contributions are promised in addition.

The end is at hand for some of the plays that have pleased many New York audiences. Only during this week will "Oh! Susannah!" and "Dangerfield" divide the laughter 'at Hoyt's, and so different are the two pieces, so quiet the one and so boisterous the other, that no more acongruous union ever prospered.

The closing week of the regular season at the Lyceum gives repetitions of "The Tree of Knowledge" by the stock company. This theatre during holy week will have illustrated lectures in the evening by Garrett P. Serviss. The resumption of dramatic affairs will be made with Clyde Fitch's new play of society, "The Moth and the Flame."

John Drew passes into the seventh and final week of his engagement at Wallack's, where "One Summer's Day" has not lost any of its vogue. The next occupants of the Wallack stage will be the Bostonians, who will begin their term with "The Serenade." They have two new comic operas, and will produce one or both before their departure. They may

also appear in "Rob Roy." This is the last week of "The Man from Mexico" at the Bijou, where it is holding a merry place in that theatre's succession of American farces. The next play will be a new one, "The Old Coat," by a Lieutenant in the navy. Smith & Rice, who discovered Mr. du Souchet, think

they have found another clever humorist. William H. Crane goes into his last fortnight at the Knickerbocker. The first souvenirs ever given out at that theatre will mark the afticth time of "A Virginia Courtship" tomorrow night. Mr. Crane is rehearsing "His Honor the Mayor," a localized version of a French farce, and will be ready to produce it at the Empire late in April, but "A Virginia Courtship" will remain at the front in his repertory next season. "The Bride Elect" is Fremen farce, and will be ready to produce it at the Empire late in April, but "A Virginia Courtship" will remain at the front in his repertory next season. "The Bride Elect" is to follow him at the Knickrbocker.

The limit has been set for "The Highwayman" at the Broadway. It will end its long season there two weeks hence. It is an altogether seemly comic opera, making no concessions to any supposed demand for vulgarity or indecency in that form of entertainment. The next visitors here will be Lillian Russell, Della Fox, and Jefferson De Angells, who have held together in "The Wedding Day," and will return to us in it.

Henry Miller has four weeks more at the Garden, and all that time will be devoted to "The Master," in which his acting has commanded the regard of people who know the difference between good and bad art on the

stage. This theatre is fortunate in that respect. Last before Mr. Miller was Mr. Coshlan with an excellent example. "The Royal Box," and after Mr. Miller will come Mr. Mansfield, whose reportory is made up of pieces that appeal to an educated taste.

The enlivening process has been applied assiduously to "Monte Carlo" at the Herald Square. Dull passages in the text have been eliminated, and several specialties have been eliminated. These are of an audacious nature, it must be confessed, such as the barefooted and harelegged dance by Mildred Howard de Gray. An appeal is thus made to people who like displays that are of the presumptuous order. Mr. Rice seems to be a prompt backslider.

Nothing else than "Way Down East" is to be performed this season at the Manhattan. The changes in the cast of that New England drama have proved beneficial. Mr. McIntoshis first rate as the farmer father, and Miss Galloway is prettily piquant as the daughter. Manager Hrady says that he expects to send the piece to London next summer with the company how engaged in it. Its production has served to start the new management in highly respectable prosperity.

Maude Adams will not budge from the Gar-

pany now engaged in it. Its production has served to start the new management in highly respectable prosperity.

Maude Adams will not budge from the Garrick until the demand for "The Little Minister" ralls off, and that is not likely to occur until summer sets in. She will thus gain the distinction of playing an entire and long season in New York with her first venture as a star. Next autumn this theatre will be devoted to Hoyt plays, beginning with the new one entitled "A Day and a Night," which, in the meanwhile, will have a perfecting tour.

It is not easy to appraise the values of the things that keep "The White Heather" in a booming condition at the Academy of Music. There is Rose Coghlan in the assertive, dominant and serio-comic kind of character which puts her at her best in the regard of Academy audisness. There is the deep-sea fight by divers as a special excitant in the way of intense melodrams. There are several very showy and populous scenes to cantivate the eye. This plees will last a month longer at the least.

showy and populous scenes to cantivate the eye. This piecs will last a month longer at the least.

Souvenirs will be distributed at the hundredth performance of "The Conquerors" at the Empire next Wednesday night. This drama has borne the brunt of flerce attack by purists, having been enabled to do so not because our modian people like such indecency as has been somewhat acrimoniously ascribed to this play, but because of the absorbing interest of the love story which it tells so boldly and graphically. It is to run the season out. Two matiness of "Under the Red Robe" will be given early in April.

Lenten dulness is not one of the thousands of visitors to our continuous shows, and this week's offerings are made on the sure foreknowledge of liberal support. At the Pleasure Palace Isabelle Urguhart is the chief sketch player, retaining the farce in which a baby goes astray, a piece in which she has appeared down town. At the top of the specialist roster is Bessie Bonehill, who promises a new budget of songs, each with its sightly costume, and all rendered with this vocalist's best sprightliness. A vocalist in the negro ballad way is Josephine Gasman, Soloret is a dancer of the Louie Fuller school, and a few of the others are Phyllis Allen. Fisher and Carroll, the Australian trio and Ward and Curran. The biograph views of varriors affeld and affoat are continued.

John Mason is recovered to vaudeville at Proctor's Theatre, where, in company with Beatrice Leslie and Adelaide Hersh, he will play a new musical comedy. A short farce that s new to this house is Grant Stewart's "A Passing Fancy," which will engage Lillian Burkhart and Carl Wilbur; and another twentyminute farce that has never been done here is "A Tragedy in Bohemia," whose chief interpreter will be Henry Bagge. Retained for variety innings will be Kilpatrick and Barber, whose bicycle riding is beyond most of the wheeling tricksters; Morris's trained ponies, Daly and Devere, R. H. Mohr, Coakley and Huested. Johnson and Dean, Bicknell, James W. Reagap, the McDonoughs, Ed Latell, the Fansons and the Fortunis.

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An ersiwhile rouser in melodrama comes to Keith's to-morrow with a playlet in which thrills are not. He is J. J. Dowling, and the farce does not bring to life a marble statue, but vivifies the pillar of salt into which Lot's wife was turned. Other sketch players are John C. Rice and Sally Cohen, for whom this is a second week, and Edwin Favor and Edith Sinclair. Listed as specialists wiff be Mile. Rombello, who by spilling colored sands makes pictures rapidly; the Rogers brothers, whose absurdities will be heard here for the first time; Charles W. Littlefield. Press Eldridge, Gigmerre and Boyer, Gilbert, Leavitt and Nevello, Quinn, Cameron and Farley, Clifford A. Wiley, McCale and Daniels, the Melrose brothers and Pauliaetti and Piquo.

Pastor's will have to-morrow the first trills of an imported song bird. 'She'is Marie Le Bianc, and will be reinforced by Tony, Pastor and Julie Mackey. 'The one act ylay of the bill will fall to Mr. and Mrs. William Robyn, specialties being allotted to the Tanakas, the McCarthys, Foy and Clark, Smith and Campbell, Lorraine and Howell, Jones and Walton, the Hale sisters, the Morrells and the Martine brothers, besides Pastor himself.

At the Eden Musée the 'Passion Play' views are continued, having already had more than 100 showings. Each presentation of them is accompanied by a destriptive lecture that makes each view clearly understood, and singing from choir boys accentuates their sheets. In the wax works, figuries of warriora have the most attention, and martial music makes a large share of the band concers.

To-day's bids from vaudeville houses are made by two onusic halls. The former, Proctor's Theatre and the Pleasure Palace, retain for Sundays the idea of programmes covering afternoon and evening; and Weber & Fielda's and the Harlem music halls are opened for

sunday's the loca of programmes covering arternoon and evening; and Weber & Fielda's and the Harlem music halls are opened for evening performances.

Week night bills of the music halls contain many continued features. At Koster & Rial's held-over specialists are a majority and the performance is all variety. A week from tomorrow this arrangement will be broken by what is promised as a decided novelty. It is an operetta by Alexander Derolles, entitled "Au Bain," in the French original, and to be sung by Adele Ritchie and Signor Perugini. The preparations for this are especially elaborate. Not only is "Pousse Cafe" continued at Weber & Fields's, but there is a lull in the endeavors to improve upon it that have been almost continual since its start. This is because "The Con-curers," its top layer, is its best one. Its opportunities for Charles Ross and Mabel Fenton are especially good, and fine chances remain to the burlesque's abundant comedians, who take full advantage of them. To-morrow's specialists are a newly retained lot.

The shift of performers at the Harlem Music Hall is complete, and to-morrow night's entertainers will be Charles B. Ward, Maud Haymond, James Thornton, Wills and Collins, the Deltorellis, John Le Clair, Lavender and Thompson, the O'Hearns, and the Deanes.

The two daily performances at Sam T. Jack's will be made up in about equal parts of female minstrelsy, specialities, and burletta, living pictures punctuating the whole, which is quite in line with the standards set by its director.

FIRST ROBBERY OF THE KIND. theft of a Mail Pouch from a Crane at a Sta tion in Wyoming.

From the Denver Times. For the first time within the memory of W. E. Cochran, Post Office Inspector in charge of this division of the service, a case of the theft of a mail pouch from a station crane has come to light. This case was reported to Inspector Cochran by the Postmaster of the little town of Kemerer, Wyo., and the Inspector immeliately sent a man to the scene of the robbery. Inspector Suston was selected to investigate the robbery. This morning Mr. Cochran received a telegram from his inspector stating that the mail pouch had been recovered, minus three registered letters containing \$31, but that the thief or thieves have not yet been ap-

three registered letters containing \$31, but that the thief or thieves have not yet been apprehended.

The hamlet of Kemerer cannot boast the distinction of being known as a railroad station. It is situated alongside of the main line of the land grant road, but it is not of sufficient size or importance to be classed as a station. For this reason Uncle Sam is obliged to make use of the crane in order to allow the residents of the hurg to communicate with the outside world. The crane is generally in use throughout the country, but never before, to the knowledge of Mr. Cochran, has a case arisen through the theft of a mail pouch from one of them. The incoming mail is thrown out of the car as the train passes the town, and at the same time the automatic arm attached to the side of the car reaches out and grasps the mail sack that was left hanging on the crane. The trains never even slow up at Kemerer unless they are flagged.

Last Monday night, as was his daily custom, the Posimaster hung on the crane by the side of the railroad track the pouch containing the outgoing mail. It is very seldom that registered latters are sont out by the inhabitants of the town, but on this occasion there happened to be three. The fact that the sack had never before been molested gives rise to the belief that the thieves were aware that it contained the registered letters. The Postmaster paid no particular attention to the pouch after hanging pouch. He tranched the track just in time to see the train whise past, and in time to notice that it did not pick up the sack from the crane. Glancing at the crane, he noticed that the pouch was not there. He realized the state of affairs at once, and as soon as he could communicate with a telegraph office notified the sage brush near the track. A slit had been cut in it, the nyal which it contained had been cut in it, the nyal which it contained had been cut in it, the nyal which it contained had

INSIDE THE THEATRE. me at the Gorman Plays Unlike These of

The audiences that gather at the German theatre in Irving place are unlike those seen at any other playhouse in town. During the re cent engagement of Agnes Sorma there, the auliences were exceptionally large and offered striking illustration of the difference between them and the gatherings in the theatre devoted to English plays. The quiet of the spectators is the first noticeable differ ence. Nobody speaks even quietly to his to him that the sound could not poss bly disturb anybody else. Even then the whisperer is likely to be reminded by a rebuke from in front or behind. The slightest noise Interrupts the course of the spectators' enjoy-ment, and that is something which will not be tolerated by the serious playgoers of the German theatre. The only talking they propose to hear is that of the actors on the stage. Applause very rarely comes until the close of the act. Then, if the performance be worthy, the acknowledgment is unrestrainedly cordial. Laugh ter at the funny points of a farce is never re pressed. That indulgence is unrestrained. It omic opera the applause is quite as common as it is at the other theatres, and the audiences

like encores quite as much as those who hear them in English. It is in the quiet moments of a serious play however, especially when the scene leads to an exciting climax, that the mood of the audience is most characteristic. Then from the orchestre seats to the crowded gallery the spectators are intensely absorbed in every movement and every word of the actors. When the climax has ome and this tension is released it can be im mediately felt, although there is no applause or any audible outbreak. The feeling runs through the house and the emotions are relaxed. But the customary relief is not expressed as it usu-ally is in other theatres by applause. That must wait until the curtain fails.

the customary relief is not expressed as it usually is in other theatres by applause. That must wait until the curtain fails.

Like all German theatres the world over, the Irving Place is dreadfully overheated. Fresh air is all very well when one sits im freica, but indoors everything must be appropriately stuffy and hot. So the German theatre in New York frequently becomes distressingly warm. But the regular audiences do not appear to object to it. Many of the men leave the theatre between the acts and smoke in the lobby, more, possibly, than would usually be found in an American autience. Some of the women occasionally retire to the lobby, but the number of those who follow the example of the men is small. Possibly if the theatre had a foyer as large as those in Europe the audience would retire just as those in Germany do. But that custom has never become popular here, and there is the added attraction of an orchestra to keep the audience seated between the acts. Very few of the Continental theatres have orchestras, The cloakroom system exists to a grester extent in the German theatre than it does at any other place excepting the Metropolitan. Cloaks and hats are deposited at the garderobe with regularity, and the men as well as the women are patrons of this branch of the theatre. The rule about hats is a qualified one. The management asks only that those hats which interfere with the view of persons behind shall be removed. Others are not forbidden. Few are worn, however, and it is interesting to see the size of those that are retained. They may not be triumphs of millinery, but they show that women sometimes think of other things than beauty or fashion when they get a bat—that they think in fact of the persons who may sit in the row behind them at the theatre.

TIDDISH NOW THE FAD. Another Change in the Shifting Popularity of Stage Humor.

There are fashions in fun. Ten years ago New York audiences enjoyed comedians of a kind that have little or no vogue to-day. Older fellows who amused audiences had to change their methods if they could. Those that were not able to lost their popularity. It was not a great many years ago that the negro comedian amused New Yorkers mightily. The late John Wild, who has been dead only a few weeks, was one of the men notable in that line, Nowadays an audience will scarcely toler ate a negro impersonator in a music hall, however clever he may be. With the Irish and in a measure the ordinary German comedians the same thing had come to pass. New York no longer interests itself in comedians of this kind. Ten years ago the popular comedian in this city was the acrobatic funny man who fell on the stage as often as he could and provoked the amusement of spectators by imperil-ling his bones. Comedians of that kind have disappeared. They have reformed or lost them selves in the cheap theatres outside of Nev York. This particular style of humor came to its nighest development in Digby Bell, who found admirers at one time. He abandoned opereta entirely when the pendulum went back with such a dreadful swing, and is acting now

In domestic drama.

There were some other actors with comic powers somewhat more extended, or, at all events, capable of variation. They were able to change their tricks without abandoning altonater form of stage humorist that pleased New York was the vulgar, cocktail-drinking, checky chap full of the wit of the hotel lobbies and bar-

vork was the vuigar, cocktail-drinking, checky chan full of the wit of the hotel lobbies and barrooms. He prespered for several years, and the rough, crude "farce-goinedies," as they were called, although there was never anything but farce is thefir, and that of the cheapest, most bahal kind, kept this comedian on view for several seasons. He was a bopular figure in a number of productions that had notably successful runs. But he had his day, like the others, and when it came to an end he had to get out. That relieved the field of several "stars," but they were compelled to reform even when they had dropped out of conspicuousness and went back into vaudeville.

Just now New York is enjoying its new humor with the same enthusiasm that a child shows for a new toy. This is a variation of the German comedian with a dialect that is rather Yiddish than German, compared with the standard set by Gus Williams, George Kright, and German comedians of former times. The two actors who have their music hall up on Broadway, the "brothers" in the vaudeville theatres who do much the same style of a "turn," and their associates, are the popular comedians in New York to day, and they are enjoying such favor as was scarcely ever before shown in the same degree to any particular class of actors. Of all humor that has prospered on the stage, none was ever less native than this. The fun of their language and movements comes from a race entirely foreign, "It is a curious phase of the public taste," and a manager in discussing the question, "that the Yiddish humor as it is exhibited by Americans should have come to be the most popular in the city to-day. Even Yiddish words are beginning to take their place in the slang of the day, and the comedians in demand now are those that impersonate these Yiddish characters, speak the idiom of those people and can best imitate their geatures and tricks of speech. Most of these men who do this work successfully have a strong racial sympathy with the characters and speat their lives among these peo

artices of their people, and are able to illustrate the humor of the life."

But it was not to be expected that other audiences would appreciate this humor, or, above all things, that audiences accusiomed to the comparative refinement of Broadway theatres would understand this humor. They do, however, and when at an exceedingly smart private party it was decided to have the most appreciated entertainers in New York three of these comedians were engaged. At the theatres on the Bowers this type has long been considered highly amusing. There the audience live among these people and know them, understand their peculiar words and make the figures ridiculous. But they are unknown to uptown audiences. That has not, however, prevented the Yiddish comethey are unknown to untown audiences. That has not, however, prevented the Yiddish come-dian from taking his place at the top to-dsy, He is the fashion now, and of all the types that have been used for stage humor none was ever as allen to American life and character.

RED EAGLE, TRAVELLING ORATOR, Indian Who Wears Glasses Was in at the Beath of Sitting Bull. From the Omaha Bee.

Red Eagle, a French Iroquois Indian, who was present at the death of Sitting Bull during the Sloux uprising in the winter of 1890, de last night. Red Eagle is a young man, tall, and rather handsome, in feature giving little token o his Indian descent.

He dresses in an Indian costume of some stuff resembling buckskin, plentifully frilled and fringed about the edges and covered over with fangles and hangles that set off by their gilster theorei and yellow of his coverings. His long black hair, falling loosely about his shoulders, adds a picturesque effect to his general make-up, which, however, takes one incongruous note from the giasses that sit astride his nose.

Red Earlo has a remarkable command of English. His talk is bright and flavored with a rough and ready wit that seems to take immensely with his hearers. He is a type of the traditional Indian orator in that he possesses a certain simple eloquence coupled with a power of putting things that hold the attention of his audience throughout.

For the last seven yours he has been sugaged in missionary work, chiefly among the Indians. Now he is travelling in the interests of the Volunteers of America. resembling buckskin, plentifully frilled and

PORMS WORTH READING.

What is their crime, these neighbors of ours What have they done that they suffer and die? That the black cloud of war and bloodshed setti lowers Over their land, while in anguish they ery? What have they done, that we stand by, unheed That their patriot blood is running like rain? What is their crime that their agonized pleading

Their innocent children torn from their arms And butchered like sheep? Why is this torture lav

On Cuba? Why do we not all rise to arms? What is their orime? Now listen: O nation, Who calleth thyself the Land of the Free! Thou who through struggle and much tribulation Flung thy flag aloft with the word Liberty. This is the sin of these suffering people.

Striving to gain what we value most dear.
This is their crime—tell it out from the eteeple, Cry it abroad that the nations may been Bowing them long to the dust of the earth. This is the reason they die. The confession Reads like a page from the book of our birth.

What are you going to do? is the question Facing our country and people to-day ! Stand by like cowards? Ab, spurn the suggestion As an insult to honor! But answer who may, There ories from the ground the blood of our Asking the aid that so long is withheld. s American courage so dead that another Shall take up thy duty, by justice compelled?

Rise in your might, O sons of the stres Who fought for their freedom, and gave to the A land, on whose alters sweet liberty's fires

To the free winds of heaven! Give to brother The freedom we claim for our own as a right. Let not avarice, greed, or cowardide amother The voice of stern duty. Arise in your might, o sons of the land, called the land of the free, Give to Cuba her blood-bought right, Liberty!

> Pacts and Paneles From the Boston Transcript From the Boston Transcript.
>
> Bonnets, bonnets, boundless bonnets!
> Broad, immense, huge, endless, wast!
> Far more worthy ye of sounets
> Than the clouds whose bosoms cast
> Shadows not so widespread o'er us,
> Clouds which less conceal the skies,
> Than yon heaps of straw before us
> To obstruct our vision rise!

> Diraily your tints perplex us;
> Satin, welvet, leghtorn, crapes,
> Rise, like Hamlet's ghost, to rex us,
> With your strangs unearthly shapes,
> As the rainbow's colors, various
> Are the hues which re display;
> And chameleon like, precarious,
> Changing one by one away.

Black, then purple—pink, then yellows Green or scarlet, gay or grave; Now, tike sunset, soft and mellow, Now ye mock the deep-blue wave, Both in tint and form fantastic,

Never Jewish priest's tiara,
Never Persia's bridal queen,
Never, mid the hot Sahara.
Turbaned Turk or Bedouin,
Never head-dress, mixed and blending
In me is theirofgeuous piles,
Equalled half the forms ascending
in your ever-changing styles.
W. E. Ssow.

The Old Honteman.

From the Speaker.

There's a keen and grim old huntsman
On a hors' as white as snow;
Sometimes he is very swift
And sometimes he is slow.
But he never is at fault,
For he always hunts at view,
And he rides without a halt

The huntsman's name is Death,
Ris horse's name is Time;
He is coming, he is coming
As I sit and write this rhyme;
He is conding, he is coming
As you read the rhyme I write,
You can hear his hoot's low drumming
Day and night.

You can hear the distant drumming As the clock goes tick a-tack.
And the chiming of the hours is the music of his pack.
You may hardly note their growling Underneath the noonday sun,
But at night you hear them howling As they run.

And they never check or falter

and they never check of falter
For they never miss their kill;
Seasons change and systems after,
liut the hunt is running still.
Hark: the evening chime is playing,
O'er the long gray town it peaks;
Don't you hear the death-hound baying
At your heels?

Where is there an earth or burrow?
Where a cover left for you?
A year, a week, perhaps to-morrow
Bring: the huntsman's death halloo;
Day by day he gains upon us,
And the most that we can elaim.
Is that when the hounds are on us
We die game.

And somewhere dwells the Master, By whom it was decreed: He sent the savage huntsman, He bred the snow-white steed. These hounds which run for ever, He set them on your track: He hars you scream, but hever Calls them back.

He does not heed our suing.
We never see his face;
He hunts to our undoing.
We thank him for the chase.
We thank him and we flatter,
We hope—because we must—
But have we cause? No matter!

From the Boston Evening Transcrip The following is the song saked for. It is worth; of note that all versions give the name of the hero a Robert, while his real name was William:

Oh, my name was Robert Kidd, as I sail'd, as I sail'd, Oh, my name was Robert Kidd, as I sail'd; My sinful footst-ps sild, God's laws they did forbid; But atill wickedly I did, as I sail'd. I'd a Bible in my hand, as I sail'd, as I sail'd, I'd a Bible in my hand, as I sail'd; I'd a Bible in my hand by my father's great command, And I sunk it in the sand, as I sail'd. I spied three ships of France, as I sail'd, as I sail'd, spied three ships of France, as I sail'd; spied three ships of France, to them I did advance, and took them all by chance, as I sail'd.

I spied thrès ships of 'Spain, as I sail'd, as I sail'd, I spied three ships of Spain, as I sail'd; I spied three ships of Spain. I fired on them amain, Till most of them were slain, as I sail'd.

I murder d William Moore, as I sail'd, as I sail'd, I murdered William Moore, as I sail'd; I murdered William Moore, and I left him in his gore Not many leagues from shore, as I sail'd. I'd ninety bars of gold, as I sail'd, as I sail'd, I'd ninety bars of gold, as I sail'd; I'd doilars manifold, and riches uncontrolled, And by these I lost my soul, as I sail'd.

A Woman's Hand.

From the Westminster Gazette From the westminuter Gazette
A woman's hand; so weak to see,
So strong in guiding power to be,
So light, so delicately planned.
That you can hardly understand
The strength in its fair symmetry. A hand to set a nature free, Or curb a strong man's tyranny By simple gesture of command A woman's hand.

O man, upon life's troubled ses.
When tempest-tossed by Fate's decree,
Though Fortune hold thee contraband,
Hope on! for thou shall win to land
If somewhere is stretched out to thee
A woman's hand.—H. M. B.

BALANCED AQUARIUM TANKS. Fresh Water Used to Make Good the Loss by Evaporation from Salt-Water Tanks.

As the salt water evaporates from a balanced is produced by the introduction of plant life, it is made good by adding fresh water. The water evaporates, but the salt does not, and if salt water were added to supply the loss the water water were added to supply the loss the water would soon become too salt. Sometimes when a tank is first started salt water may be added for a brief time for the reason that the salt water was not originally quite salt enough. This might happen for instance with water taken from New York harbor in the spring, when the water never quite so salt as that of the coean, is still further freshened by the greater body of fresh water coming down the lindson at that season. But, after making good the loss by evaporation for a few times with salt water, the further loss would be made good with fresh water.

There are balanced sall-water tanks at the Aquarium in this city in which the water has not been changed since they were started four years ago, and which are now in perfect condition and still salt, as they originally were though there has been added fresh water squal is bulk to six or eight times the senions of the QUESTIONS AND ARSWENS.

Relative to the query of A. O. E. on March 20 and your answer thereto, I beg to state that in former years a hotel stood on Broadway at the north-east corner of Leonard street and was known as the Carleston House. This is the atte afterward occupied by the warehouse of E. B. Jaffray & Co. The southeast corner was occupied by the old building of the Scotlety Library and the southwest corner by the retail fry goods concern of Hischcook and Leadbeater. Could the high land upon Broadway at that point possibly have been known as Bowery Hill?

E. M. C.

 In a trotting race B wins the pole and loses the resident; is he estitled to the pole in second heat?
 Are United States war vessels insured?
 W. J. 1. He is not. The horse winning the first heat has the pole in the second heat. 2. No.

On Jan. 20, 1.82, the memorable closing of the East River by an ice floe and the crossing of thousands of persons from Brooklyn happened. I was one of those that crossed early in the morning. At about 11 o'clock the ice moved out with the ebb tide. I wat a Whitehall boatman at that time, and in company with James Rarchford, a boatman, rescued three persons from the ice off (lovernor's island. Will you kindly refer to your files of that date and let me know the names of the three parties we rescued? Their names were purelished in This Sux and Hereid. This information I am very anxious to obtain. W. H. Hooren. The names were not in The Sux of 1852,

"Forward is our cry, our right, Onward is our duty. And through all the ages bring Truth's o'erwhelming beauty." "That man may last but never lives Who much receives and nothing gives." "There's a hist'ry in men's lives
That, which observed, a man may prophesy
With a near a'm at the main chance of things
As yet not come to life."

O that estates, degrees, and offices Were not derived corruptly, and that clear honor Were purchased by the merit of the wearer." "It doth bestride the narrow world like a Colom

"Lo! a cloud's about to vanis" from the day,
And a braz-n wrong to crumble into clay.
Lo! the right's about to conquer; cleer the way!
With the right shall many more
Fnt-r smiling at the door;
With the stant wrong shall fall With the stant wrong shall fall Many others, great and small.

Which for ages long have held us away.

Men of thought and men of action clear the way.

N.J. Banner. 1. We don't know. 2. Nor this. 3. Shakespe

'King Henry IV.," part il., act 3, scene 1; you have it incorrectly. 4. Shakespeare's "Merchant of Venice," act 2, scene 9. 5. Shakespeare's "Julius Cmsar," act 1, scene 2; you misquote the line. 6. We do not know. 7. Charles Mackay, "LL. D."

Is the Trinity Church, Broadway and Wall street, the original edifice erected in 1896? W. H. C. No. The first Trinity Church was opened in March 1698: It was destroyed in one of New York's great fires Sept. 21, 1775. The second building was erected between 1784 and 1790, and was opened March 25. present church, the third, was begun June 3, 1841, and consecrated May 26, 1846, by Bishop McCoskry

What is the date on which Dr. Lyman Abbott preached the sermon in which he stated that it was accontifically impossible for a whale to swallow a man? Is there any known species of whale capable of swallowing a man?

B. AND OTHERS. Sunday, Jan. 24, 1897. There are no whales known to scientists capable of swallowing a man.

Are there any worms or other insects that injure books or newspaper files, and if so, what can be used to prevent damage from this source? How long can THE SUS be preserved if kept in a dry place and not handled much? Will not the ground-wood paper soon take such a form as to make the file valueless? Under what conditions can the paper best be preserved?

There are bookworms, but they are very soarce, and are able to the strength will not set wood-nulp maper. Cock-

and probably will not eat wood-pulp paper. Cock roaches will eat the binding, but we think that in how long a newspaper printed on wood-pulp paper will last; the limit of preservation has not been reached yet. It is believed that wood-pulp paper will not last so long as the old-fashioned rag paper, but tested long enough. The papers should be bound and kept on their sides in a dark file room, kept as clear

In The Sus of March 18 A. B. F. Inquires for the words and authorship of the quotation, "We shall pass through this world but once." &c. The Sus of March 20 contains three "correct" versions. Permit a Philadelphia newspaper man to contribute a few more, culled from his scrapbook. The first is printed on the back of the card of a commercial traveller, who styles himself "drumer Evansgelist;" the second is from the Book Buyer, and the third from a religious newspaper, which copies without credit, as is usual with that class of papers.

1. "Lexcet to nass through this world but once; any

is usual with that class of papers.

1. "I expect to pass through this world but once; any good thing, therefore, that I can do, or any kindness that I can show to a human being, or a word that I can show to a human being, or a word that I can show to a human being, or a word that I can show to a human being, or a word that I can show to a human being, or a word that I can show to I should be in a little poem by Joseph A. Torrey:

"Through this tolisome world, alas, Once and only once I pass!

If a kindness I may show,

If a good deed I may do

To my suffering fellow men,

Let me do it while I can.

Nor delay it, for 'tis plain

I shall not pass this way again.'

"And somehody else writes that he has discovered

"And somebody else writes that he has discovered that the quotation, almost exactly as used by Prof. Drummond, is from the enitsph on the tomb of Ed-ward Courtenay, Earl of Devonshire."

The bread that bringeth strength I want to give.
 The water pure that bids the thirsty live;

I want to give the oil of joy for tears, The faith to conquer crowding doubts and fears, Beauty for ashes may I give alway. I'm sure I shall not pass again this way. I want to give good measure running o'er, And into angry hearts I want to pour The answer soft that turneth wrath away, I'm sure I shall not pass again this way.

I want to give to others hope and faith; I want to do all that the Master saith; Only the first of these is in any way a variation of he original; the other two are simply rhythmical ex

May I intrude upon your columns with reference to an sritcle published in the London Economist of the 18th inst., in which it says, speaking of our navy officers, "though brave and skilful, have no experience of war." I ask to be enlightened, what "experience of war." I ask to be enlightened, what "experience of war." have English any officers had, and is it not true that we have more commanding officers in our navy who know what war is and have had "experience of war" than all the commanding officers of the English and Spanish navies combined.

P. H.

It is a wide-spread idea, prevalent among Americans as well as foreigners, that because our army and navy are small our commanders have had "no experi-ence of war," and that because the French and English armies and navies are large their commanders have had such experience. The senior offi-cers of our army and navy have fought in one of the reat wars of the century; and to come to your specific question, our naval commanders of flag rank have had more "experience of war" than all the naval officers of Great Britain and Spain togethe No other naval officers have had so much "experionce of war" as ours; and only the commanding officers of the Russian and the cerman armies have had so much as the senior officers of our armies.

Where do the robins (robin red breasts) go in win American robins go south during the winter.

To whom, when, and where can a young lady apply to obtain a position as an "extra" in any theatri-a performance in the first-class theatres? B. L. H. The manager, during his office hours, at the first we don't know for sure.

W. P. says that if England should get involved in a war she could demand troops from Canada. F. E. says that, since Canada has autonomy. England could not demand troops: that it should be in the nature of a request, and would be entirely voluntary on Canada's part to supply them or not as she saw fit. Who is right?

F. E. We think that F. E. is right, strictly speaking. There is no provision in British law for compulsory callst-mentor for coercing Canada into supplying troops.

Is it possible for a man ent-ring the German Army as a private to become a commissioned officer before the expiration of his term of enlistment? Should he do so, could he resign before his term expired?

A. Van Z.

No; he is not in the army to be promoted, but to earn to be a soldier; and it takes his term of enlist

Will you kindly tell me where I can get informa-tion which will fell me what the diff, rent wage carn-ers, get per year (this to include loss of time through lickness, out of work, and all contingencies which a wage carner will have to contend with, he having a family to support)? Write to the Commissioners of Labor of the various States.

ment to learn that.

M. J. M .- The Great Eastern was 692 feet long, 83 bes broad, and 58 feet desp: she never was shortmed or langthened.

H. P. B.—For information as to the requirements for admission to the bar, address the Secretary, State Board of Law Examiners, Bensen building, Albany.

J. F. Simmons.—Autonomy means self-government. The Carlists in Spain are the supporters of Don Carlos, Duke of Hadrid, who claims the Spanish grown. He is a grandson of Don Carlos, who called himself Carlos V. and died in 1888. THE WINDOW OF BELFINNESS

Boron Women Angry. A sleeping car which arrived in New York on Friday morning numbered eight women among its passengers, and one of them displayed wis-dom which made the other seven her enemies. She was a prim-looking, middle-aged woman and she had attracted attention the previous night by the businesslike way in which she ordered her supper. It was evident that she had travelled on a sleeping car before, and from their nervousness it was quite clear that the and that they were anticipating great discom-forts. It was not until the morning, however, that the wise woman proved her wisdom as

Two hours before the train was due to New York she left her befth and disappeared in the end of the car. This sleeping car, like others of its class, had four wish bowls for men with large mirrors over them and only one wash bowl for women, in a room so small that two women could not stand in ft at the same time. Half an hour after the wise woman arose the other women in the car began to stir around and four of them went at the same time to complete their tollets. The wise woman still occupied the room and they sat down to wait, Half an hour passed and still the wise woman didn't appear. The men in the car had become interested in the comedy, which promised to develop into a tragedy. They had already completed their toilets without interfering with one

another. whose hair was disorderly, "and I am going to investigate."

She disappeared, and the other passenger heard her voice, fir t mild and then loud and angry, but the responses of the wise woman ould not be heard.

"What do you suppose that creature is do ing," said the big woman, when she returned, Why, I never heard anything like it. Here we are within an hour of New York and not one of us has had an opportunity to wash her face and that woman inside has a little alcohol lamp going, and she is deliberately curling her hair. She should have some sense of decency. I'm

This information cast the other women into the depths of despair, and as the train sped on one of them, the youngest woman in the car, began to cry. Her woe was greater than that of the others because a certain young man had promised to meether at the station, and she would not have him see her as she then looked for the whole railroad. The men in the car evidently thought that she was good to look at just

dently thought that she was good to look at just as she was, but none of them koer her, and this information could not be conveyed to her. A delegation of two women was sen's compromise with the wise one who was curling her hair, and they returned in disgust.

"She says that she is going to complete her tollet before she comes out," said one of them. "She is curling her hair all over. I asked her if she wouldn't please just curl it in front and thon put her hat on. The rest wouldn't show, you know. She said she would attend to the curling without any assistance from me. This is simply dreadful. I'll never ride in a sleeping car again. It is an imposition to have only a little bit of cubbyhole reserved for women, while the men have all the room they need. I'm going to sue the road."

An indignant discussion followed, and just as the train was pulling into New York the wise woman made her appearance. Conscious that not a single flaw could be found in her tollet, she ignored the angry glances of the other women. It was too late for them to make elsborate toilets, and the men withdrew from the smoking room, so that they might at least use the mirrors to set their hats on straight. They trailed after the wise woman as she left the car, and if angry glances could have stabbed her she would have become a jooroner's case right on the platform.

"This isn't the first time that I have seen such an exhibition," said a commercial traveller who had been in the car, "and really I don't blame

"This isn't the first time that I have seen such an exhibition," said a commercial traveller who had been in the car, "and really I don't blame the wise woman at all. She simply showed her experience. The fault is in the construction of the car, and it is a short-sighted policy to make them so inconvenient for women. It takes a woman longer to dress than a man, and I believe that, if the car builders would sacrifice the space occupied by a section or two and put in wash bowls for women, more women would be willing to ride in sleeping cars. As it is, the average woman would rather stay at home than make a trip that involved a night ride."

Bilge keels are not an entirely new idea, as so ong ago as 1871 the British Admiralty Committee on Designs took evidence as to their advantage or disadvantage. Even at that time some of the Indian troopships had been fitted with deep bilge keels, and their captains reported most favorably on their usefulness. The captain of the Scrapis reported that the bilge keels, having been tried under all conditions of wind and sea, had proved a perfect success, and added, "I can confidently say her rolling has

been lessened ten degrees each way." Another man-of-war, the Devastation, in 1872 was fitted with bilge keels, which proved succhief constructor to the royal navy, the result of several trials as to the merits of different bilge keels was as follows: With six-foot bilge keel on each side, a maximum angle of five degrees was attained; with three-foot, thirteen and a half degrees, and with no bilge keels the model on which the experiments were performed was upset. It thereupon appears that the deeper the bilge keel the greater limit is given

to the range of oscillation. The most complete evidence of the usefulness of bilge keels in limiting the rolling of ships in a seaway was that afforded by some experiments made off Plymouth in 1872. Two sloops, the Greyhound and the Pe seus, were used by the Admiralty for the trial, and the Greyhound was fitted with temporary blige keels, about 3½ feet deep, which were not applied to the Perscua. When the trials were made the waves were of moderate length, and from four to five seconds' period; the two vessels were placed broadside on to the waves, in immediate neighborhood, but not so close to one another as to favor one by any shelter from the other. The Perscus, on close observation, was found to reach a maximum roll about twice as great as that of the Greyhound. Taking twenty successive rolls, the mean for the Greyhound was less than six degrees, whereas that for the Perscus was eleven degrees—facts which speak eloquently in favor of fitting blige keels to modern steamships. Admiralty for the trial, and the Greyhound was

Ladies in the House of Commons. The admittance of ladies to the British House of Commons and the accommodation to be pro-vided for them has been the subject of a recent debate; and it is noted that on many previous occasions the "women folks" have been the cause of legislation in that "honorable House." As long ago as 1648, judging by the following entry in the journals of the Commons, women were asserting their rights of entry to the House: "Ordered, that the Commander-in-Chief and the guard that do guard the House from time to time, do keep the clamorous wo nen from coming up the stairs leading to the House of Commons door," In the following century, however, the "clamorous women" invaded not only the stairs, but the House itself, and obtained, for a time at least, privileges which are denied to the feminine politician of to-day. A special interest was taken by the ladies of the period in the two great debates which followed the arrest of Wilkes in 1764, and they certainly showed remarkable powers of endurance. Lady Rockingham and Lady Sondes sat out both the Wilkes debates, sithough the first based eleven hours, and the account seventeen. The Duchess of Richmond listened to the whole of the second debate, but her friends, Lady Mary Coke and Lady Pembroke, vere less conscientions. "They came, says Walpole," after the opers, but I think did not stay above seven or eight hours at most."

Women appear to nave been admitted freely until the fatal 2d of February, 1778, when the Duchess of Devonshire and fifty other ladies were turned out of the House after many vain struggles and protests. It was nearly sixty years before the sentence of exclusion was with drawn, sithough during the interval, according to Hatsell, "ladies many of the highest rank, made several powerful efforts to be samitted." century, however, the "clamorous women" in

A Ha d Organ Gleaner.

"Most of the hand organs," said Mr. Biffleton "play two-steps and songs, and that sort of thing, but not all of them. There's one that comes around up my way that plays 'The Sweet By and By' and 'Nearer, My God, to Thee,' and music of that sort, and I suppose Thee, and music of that sort, and I suppose there must be persons that like it, or it wouldn't be carried. I know I do for one. I suppose that the bulk of the people like the other kind of music on a hand organ, anyway, and they get it in great variety, and I should say that this 'Sweet By and By hand organ was a sort of a gleaner, that went through and cleaned up everything that the other hand organs hadn't hit. I imagine that when the 'By and By 'man has been through, the block has been worked for about all that can be gut out all that day." LIVE TOPICS ABOUT TOWN.

The University Club, in spite of the fact that is shortly to occupy a new building, is about to adopt a change in its constitution which will tend to make the qualifications for membership more exacting than they are at the pre time; and in that respect the club offers a cor trast to others that have acquired large expensive homes and then let down the bars la order to pay the increased cost of their splender. At present only men who have present three years in college are eligible to membership in the club. It has been found that this ship in the club. It has been found the this rule is no longer in accord with the spit of the constitution. That provides that only on who have been through the usual accade it course may be accepted as members. To the length of time occupied for such a course generally four years, and not three, and under the present rule many graduates of professional and technical schools, who are not qualified for membership according to the spirit of the constitution, are able to come up before the club for election. The proposed change will prevent this. The University has long been one of the most conservative and properous of. New York clubs and it guards joalously its position and reputation. Next antumn, when it moves into its new quarters at Fifty-frantia street and Fifth avenue, it will be further up town than any other club excepting the Metropolitan, and the Lotos, which is eight blocks below, will be its nearest southern neighbor. Unlike the members of the Metropolitan Club, the University men have experienced for some time the convenience of being in a central district, and the manner with which they accuse the members to the new situation will be studied with interest by persons who belove that clubs so far uplown are premature.

The sale of the Tremont Theatre in Boston by the Abbey, Schoeffel & Grau Company, Limited, will result in the dissolution of the company at an early date, for the disposition of the theatre, which was practically the only asset of the company, was virtually all that remained for it to do. The sum raised will pay the indebtedness of the company, and it is said that \$35,000 may be distributed among the that \$35,000 may be distributed among the stockholders, who are the creditors of the old firm of Abbey, Schoeffel & Grau. When it is understood that some of the creditors bold stock amounting to more than \$50,000, it will be seen how little of the original indebtedness is likely to be settled. The \$30,000 raised last year to carry on the opera company's tour after the disastrous Chicago season was one of the company's chief debts. Its liabilities were incurred during the last season of opera gives under its management. For the future it is the Maurice Grau Opera Company that will cenduct the opera, and beyond the presence of Mr. Grau in both concerns there is little or as connection between them. The most significant feature of the dissolution of the company is that it promises to remove finally the name of Henry E. Abbey from all connection with the American theatere in any way. It survived only by, means of this company, and when thas goes there will be nothing left to remind people of his career. Loster Wallack, who closed his life in adversity has left a memorial behind him in the form of the theatre that bears his name; but Mr. Abbey, who in his day controlled larger interests than other theatrical managers, laft behind him when he died only \$200 and vast business debts. It was only four years ago that Mr. Abbey was engaged in enterprises as large as any in the field of amusements. Methods have changed since his prime and it may be that business is less speculative, of Mr. Abbey that brought to this country Bernhardt, Coquelin, Hading, Mounet Sully, Réjane, Henry Irving and Ellen Terry, Beerbohm Tree and John Hare, besides the singers, In some of the office buildings further untown stockholders, who are the creditors of the old

han the regular business districts there are many vacant offices, and there are indeed noteble instances in which great buildings stand almost vacant. Some other office bulldings which were to be dedicated exclusively to certain classes of occupants have filled their rooms with the best that offered, and have been glad of the certainty of tenants of any kind. On the other hand, buildings of one kind uptown have never lacked support. These are the bachelor apartments, and as one skyscraper after another is put up for the use of bachelors, it fills with astonishing rapidity. New York has proved its possession of a phenomenal number of bachelors who have evidently been on an unsatisfactory search for lodgings during many months. Five years ago New York had not more than four or five well-known spartment houses for men and to-day it has five times the number. They are continuing to go up, and seemingly no field of real estate investment is quite so popular to-day. The increase in numbers has brought no reduction in roma, which are still as high as when the bachelog apartment house became an institution. which were to be dedicated exclusively to cer-

Josef Hofmann receives \$1,000 for playing at private musicales, which is more than his concert fee. In this respect he follows the practice of all well-known musicians. Jean de Reszké never sings in private here, and since his first season Edouard has also declined to de so. Melba demands an advance on her customary rates, and so does Calvé, who has nevtomary rates, and so does Calvé, who has several times appeared at private musicales in the city. Ysaye last autumn tried to raise the figures at which he agreed to play at the Astoria on the ground that the concert was a private musicale, and that he should receive extra compensation for such an appearance. He based his demand on the ground that ice cream and lemonade had been distributed to the audience, and that such a third happeand only at private musicales. Paderewski has always refused to play at musicales here, but only at private musicales. Paderewski has always refused to play at musicales here, but
young Hofmann feels that he can still accept
the high fees offered to him, and he does it, although it goes against the grain to play at
private houses. His success here has not yes
reached the sensational stage which Paderewski attained 'after several' months in this country, but it has come much more quickly. It
grew from the first concert at which he appeared, just as Marcella Sembrich's did, while
Paderewski had to wait much longer than
young Hofmann. But young Hofmann had littile time in which to wait for his success to
grow, as he arrived toward the close of the
season rather than in the early autum. His success seems great enough to continue for many
seasons to come.

There was an outbreak of military and news.

There was an outbreak of military and naval pictures a month ago in the windows of down town clothing and shoe stores, whose proprietors invite an inspection of their wares by dis playing in their show windows pictures which will tempt the passer-by to halt. The favorites were colored pictures of naval battles in the were colored pictures of naval battles in the war of 1812 and photographs of the Maine. One Broadway store brought out a lot of old colored prints which purported to illustrate Napoleon's campaigns, and they served to attract a crowd which surrounded the windows all day. Any picture with martial significance served to attract attention, though those illustrating American battles were the most popular. Recently some of the downtown shops have withdrawn their pictures of naval or land battles and replaced them with enlarged photographs of starving Cubans. One Broadway store, apparently not content with an enlarged photograph, has exhibited a photograph of a sketch. These window displays now keep abreast with the news of the day, and the interest in them is due rather to the popular temper than to their artistic merits.

The officials of the Long Island Railroad Company have introduced an innovation on the ferry boats connected with their road that is sure to become very popular with the men who take that means of crossing the East River. It has long been a sort of nuisance to passengers in the men's cabins to be disturbed in their read ing or conversation by the query, "Can you ing or conversation by the query. "Can yea oblige me with a light!" and it quite frequently happens that others with unfit eigars, eigarettes, or pipes, noticing the alacrity with which one obliging passenger produces matches, will follow the first one with, "Can I trouble you!" One of the officials of the road who is a daily traveller on the boats was so bored by this habit that he decided to try and stop it. He had placed in the men's cabin on each boat a gas jet which is always lighted. Although no sign or anything tells one of the presence of the cigar lighters, the men are becoming accustomed to them. They completely answer the purposs for which they were put there, and are used continually. They are maintained at a small expense.

The young woman who gave a trial matines at an uptown theatre the other day very franky abandoned all hope of making profit out of her venture, and asked the general public to come in free of charge. It came as numerously as it always does under such circumstances. as it always does under such circumstances, and the result was that at least one of the debutantes that has tried her skill in Naw York for the gratification of her vanity or to exhibit her abilities or both had a large audience. The Knickerbocker Theatre was crowded on Tuesday afternoon. The audience was of a kind that one rarely sees in the theatre. But it was at least there, and it filled every seat in the house. On one or two previous occasions these aspiring beginners have faced a yearth emptiness that would have discouraged a wash emptiness that would have discouraged a wash to cost about \$2.000, and it is probable that to cost about \$2.000, and it is probable that the cost about \$2.000, and it is probable that the cost about \$2.000, and it is probable that the cost about \$2.000, and it is probable that the cost about \$2.000, and it is probable that the cost about \$2.000 and it is probable that the cost about \$2.000 and it is probable that the cost about \$2.000 and it is probable that a the cost about \$2.000 and it is probable that a the cost about \$2.000 and it is probable that a the cost of the play as the capenses of flus in the theatre, and it was computed that about \$2.000 and it is probable that any forty persons in the theatre, and it was computed that about \$2.000 and it is probable that any forty persons in the was constituted that any of the pleasure of deery spectator. The per capital increased rapidly toward the close of the play, as the forty diminished considerably. But anybody who will give a performance in New York for nothing may always feel reasonably sure of a large audience. It makes no particular difference what the style or quality of the entertain event be. It is only important